

Leica

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PHOTOGRAPHY

Volume 7 Number 3





Leica

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Fall 1954

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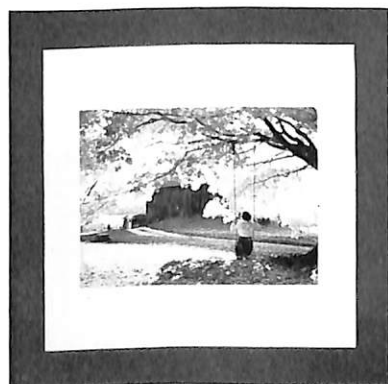
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"GOLDEN DAYS"

35mm. Summaron W.A. f/3.5 lens,
f/5.6 at 1/50th
Kodachrome Daylight Film

"MATADOR"

Left: Peter Buckley (from Photo
Representatives)
Leica IIIf, 90mm. Elmar f/4 lens, f/4
at 1/200th second on Kodak Super XX

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LOOK
BEYOND
YOUR
Subject
YOUR
LEICA
WILL

BACKGROUND
CAN WORK FOR OR
AGAINST YOU

MOST pictures have two parts: subject and background. In trying to get the subject just right, we often neglect the background. This is unfortunate because a poor background can spoil an otherwise excellent photograph. You will make better pictures if you pay careful attention to the background.

Experienced workers see the subject-background combination as a whole. They consider and arrange every detail of the picture before they release the shutter. As a result, they turn out good photographs consistently. Beginners, however, must learn how to manage backgrounds.

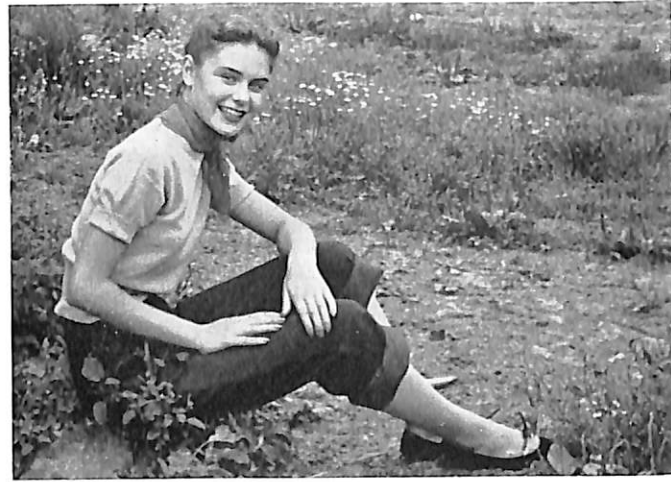


Fig. 1



Fig. 2

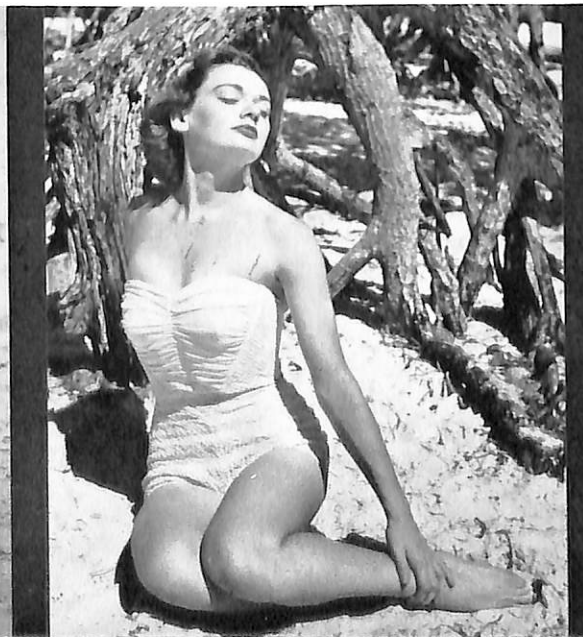
Fig. 3



Fig. 4



Fig. 5



You cannot learn background management from set "rules" or "laws." There are none. Every picture is different, as are all photographers. You simply cannot make rules which apply to every picture, or even to the majority. So, instead of rules we show a set of examples. Studying them and the explanations will help you to acquire a "background sense." Observe the types of backgrounds used, quite apart from the pictures we use as illustrations. They will be useful for any picture you take.

Fig. 1 is an attractive picture except that background details distract attention from the delightful subject. In Fig. 2 we solved the problem by taking the picture with a large lens opening. This threw the background completely out of focus, made it less objectionable. A long-focus lens can help you do the same, since its depth of field is relatively small.

Now, let's look at a set of photographs of bathing beauties, a rather popular subject.

Fig. 3 has a smooth, solid tone sky background. Here your undivided attention is on the girl.

The background on Fig. 4 is not smooth. It shows the broken surface of beach sand. This gives you more to look at than the background of Fig. 3.

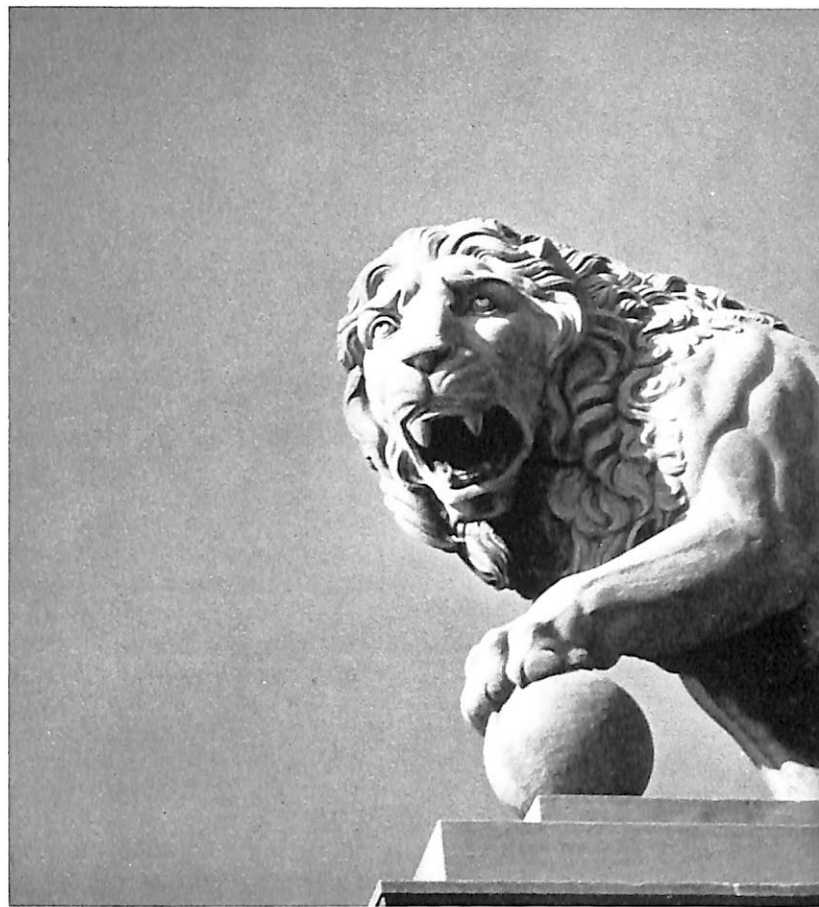
In Fig. 5 the background becomes more important still: The effect of this picture comes from the difference in form, tone, and texture between girl and background.

On Fig. 6 the background spoils the picture. Its confusing variation of tones and shapes arrest your attention and camouflage the real subject, the girl.

Look at the difference between Fig. 5 and 6! Both have similar subjects and similar backgrounds. Yet Fig. 5 is an effective composition while Fig. 6 is not. This illustrates how important it is to select a background suitable for the effect you want in your picture. A background good for one picture may completely spoil another, even if the subjects are similar.

Fig. 7 shows that simple backgrounds are most suitable for "busy" subjects. Here, the strong lines of the lion statue are forceful. The smooth tone of the sky as a background accentuates the subject.

Fig. 7



In Fig. 8, the beautifully wrought leg of this statue is the main subject. But alone it does not make a picture. The male onlooker directs attention to the subject. By proper selection of aperture we can subdue the background, yet make it contribute to the mood and effect of the picture.

Fig. 6



Fig. 8





Fig. 9

Fig. 9 was taken on a hazy day. While the picture is rather interesting as it is, we wanted more definition in the distant buildings. A red filter over the camera lens has eliminated most of the haze, resulted in Fig. 10, a picture with a much clearer background. Outdoors you can use filters for background tone control.

Darkroom Methods

Fig. 11 and 12 were printed from the same negative. The difference between them resulted from different exposures under the enlarger: Fig. 12 received twice the exposure given to Fig. 11. The appearance of the background can often be changed during printing; exposure time, dodging, burning in, flashing, diffusing, etc., are all controlling factors.

Double printing and sandwiching of negatives are



Fig. 10

Fig. 12

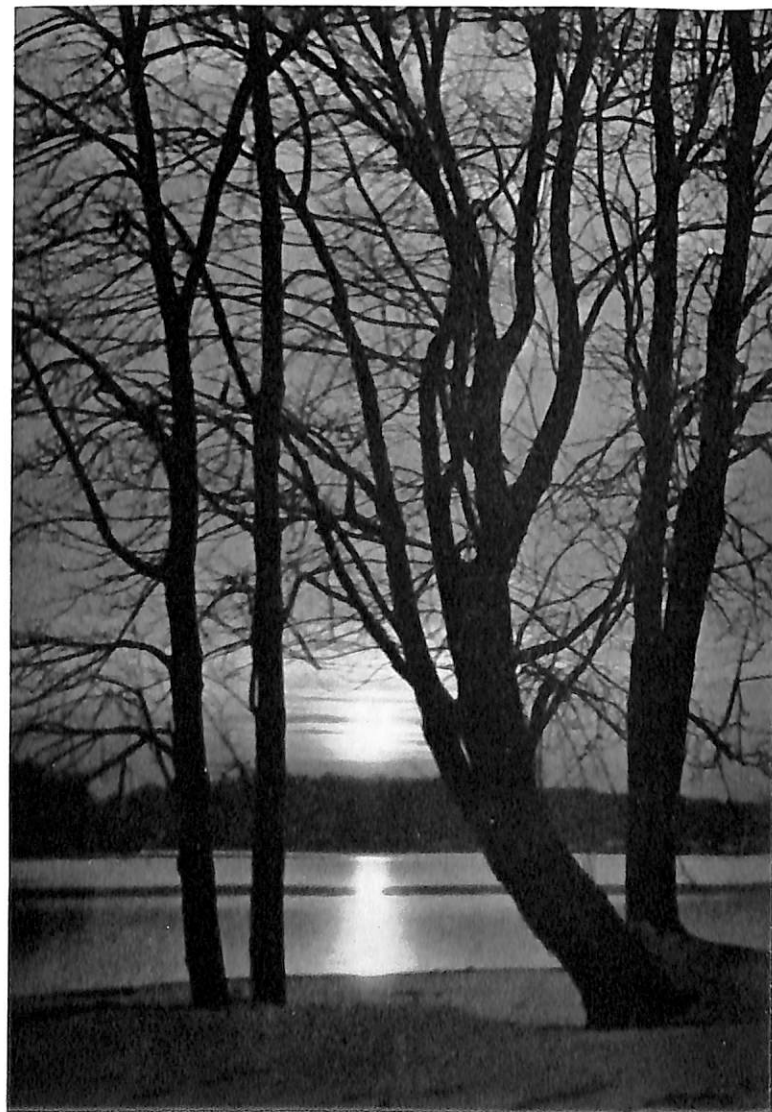


Fig. 11





Fig. 13



Fig. 14



Fig. 15

also employed to get a desired background effect. And, of course, cropping your pictures in enlarging can eliminate backgrounds and emphasize your subject. Fig. 13, for instance, had a bad background. Cropping the head closely lets you give full attention to the pretty subject — particularly her eyes.

Control By Lighting

Fig. 14 is a so-called high key picture. The white background helps to concentrate the attention of the viewer on the face.

On Fig. 15, the attention is concentrated on the girl once more, but here the effect was achieved with a solid black background.

Sometimes, the subject dictates the kind of background you have to use. Fig. 16 and 17 are examples.

Fig. 16



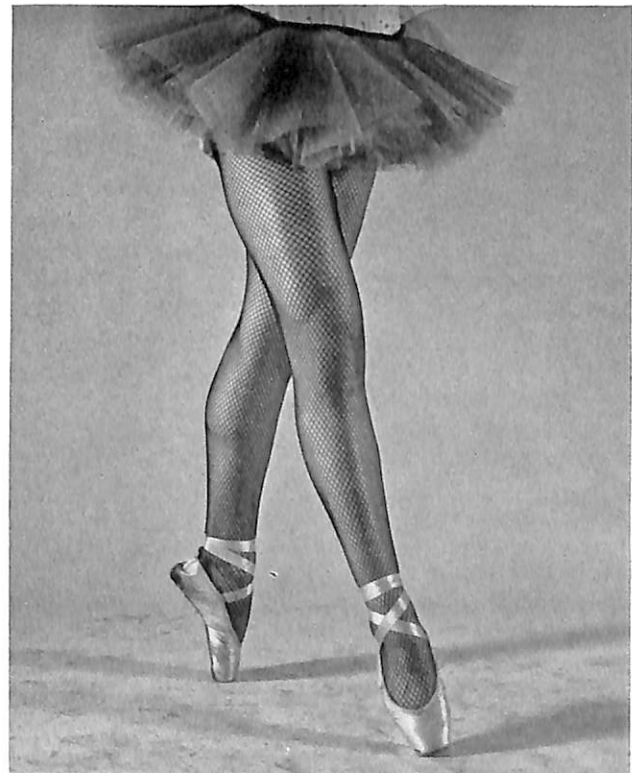
On Fig. 16 the cigarette smoke is an important part of the picture. The background had to be made dark to show and emphasize the smoke.

On Fig. 17 the delicate tones of the shapely legs had to be emphasized by the selection of the proper background. A solid medium gray tone proved to be the best.

We could continue with many more examples, but it isn't really necessary. From those you have just seen, you can gain some good ideas about background management.

You can see that it pays to give as much attention to the background in your pictures as to your subject. Remember to look beyond your subject, because your Leica will!

Fig. 17





Editor's Note: Photographic theory can be as fascinating as actual picture-taking. And a knowledge of it always helps you to make better pictures. So, as an aid to beginners (and a brush-up for old Leica hands), we will run articles from time to time on various aspects of photo theory. The one below is reprinted in translation from LEICA FOTOGRAFIE.

Color Sensitivity AND COLOR RESPONSE

by Dr. Edwin Mutter, Hamburg, Germany

The Nature and Composition of Light

Everyone knows the difference between darkness and light. When we open our eyes we say that "Light" falls on them. We speak of "Light" as a cause of an organic response. The eye is the organ which reveals its presence, and we name the factor which stimulates this sensitivity "Light." "Light" is not a tangible natural phenomenon; it is revealed to us only by the sensory

But what is "Light?" Different though its many effects may be, the cause of these effects is always a light source. We differentiate between natural light sources (the sun, the stars, daylight) and artificial light sources (electric lamps, carbon arc, gas, candlelight and flashlight). Modern belief is that such light sources emit undulating electrical and magnetic vibrations which proceed through space at 186,000 miles per second, and that these emissions are of exactly the same nature as radio waves only of very much smaller wave length in the case of light. The eye, our "receiver," can only "tune in" wave lengths between 400 and 700 $m\mu$ (1/1,000,000mm). But within these small limits it can differentiate very accurately between the various wave-lengths and interpret them as "colors."

The natural light we receive from the sun is a mixture of different wave lengths which gives the eye the impression "white." These light rays are subject, like all vibration phenomena, to certain laws. It is according to these laws that they are either reflected, absorbed or transmitted by the solid bodies they strike. If they are transmitted, they suffer slight deviation from the original direction of progress (refraction) and the degree of refraction is dependent on the wave length. If sunlight is made to pass through a narrow slit before striking a glass prism, the bundle of rays passing through the slit will be refracted by the prism to varying degrees according to the wave lengths of the individual rays striking it. After refraction the light so transmitted will be visible as a so-called spectrum if a white screen is placed in a position to receive the variously refracted rays (fig. 1).

The longer wave lengths of visible light are less strongly refracted than the shorter ones. The shortest visible wave lengths lie between 400 and 460 $m\mu$. The

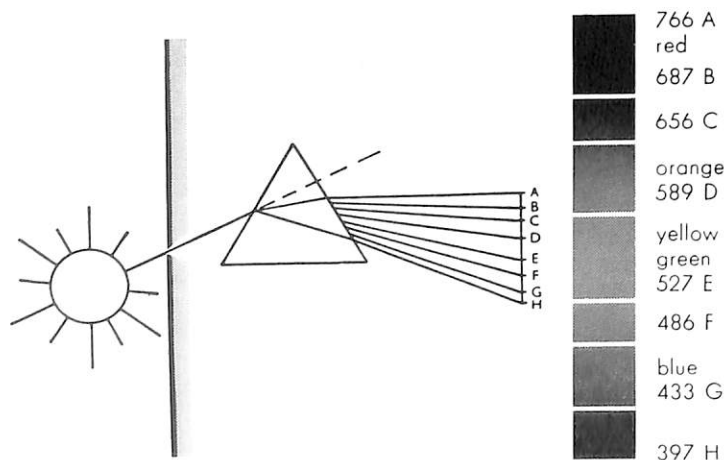


Fig. 1. Dispersion of white light into its coloured components (the Spectrum).

mechanism of the eye. But our eyes' response is only one of its effects. Many chemical changes can be caused by the action of light. As a matter of fact, without light life on our planet could not exist. The science which deals with the chemical changes wrought by light is known as Photochemistry. The photographic process is one of the fields covered by this study.

eye sees these as violet. Wave lengths between 460 and 485 $m\mu$ appear blue. Next to these, and up to about 575 $m\mu$ we see as spectral green. Then there follows a small band of light between 575 and 585 $m\mu$ which appears yellow. Next to this, and up to about 620 $m\mu$, the eye gets the sensation orange. The longest wave lengths of the visible spectrum are bordered by red, which recedes into the infrared, or invisible radiation, at wave lengths greater than about 700 $m\mu$. Thin dark lines in the sun's spectrum, the so-called Fraunhofer Lines, always appear in the same places and serve as a measure of the different wave lengths. Bordering this visible spectrum on either side, there are invisible radiations, the infrared and the ultraviolet. Their existence can be proved by suitable apparatus. To test for ultraviolet radiations, we need only use a very sensitive photographic plate. In the long wave infrared region, the radiation dissipates itself as heat which can be made to produce electrical current and so be measured. In this way we can, even from a distance of 100 yards, measure the radiation from a single candle that falls on a single square yard of surface. We can even measure the energy given off by such distant stars as Sirius and Vega.

As wave lengths increase, we enter the domain of radio telegraphy and wireless waves. Beyond these we come to the wave lengths generated by dynamos. On the short wave side of the spectrum, bordering on the ultraviolet, we have x-rays and gamma rays. This completes the picture, as we know it, of all electromagnetic radiations (see fig. 2).

reflect or transmit parts of the spectrum. If an object reflects only red light, for example, its color is red because all the other colors of the spectrum have been absorbed by it. But if an object that appears white to us in white light is placed under colored light, then it takes on the color of the light under which it is placed. Thus, the walls of darkrooms are now kept bright, because they reflect only the inactinic rays of the safe-light on to exposed sensitive materials, yet appear brighter and roomier to the eye. We must also remember the laws of light in labeling packages or bottles for use in darkrooms. We can't see red print on a white background if the light is red because each reflects the red light.

Color filters transmit only a portion of the spectrum, selectively absorbing any desired wave lengths. A yellow filter transmits only yellow light, absorbing the rest of the spectrum — i.e., the blue. Yellow and blue together yield white: they are complementary. Such pairs of colors are known as opposites, or complementary colors. Other such pairs are green and magenta, cyan and red. They are also sometimes known as "minus" colors: cyan, or blue-green, also being referred to as "minus red," etc. These pairs of colors play a most important part in color photography. The color negative, for instance, is always in colors complementary to the positive.

Colors as we know them in nature are not pure spectral colors. Violet, for instance, is a mixture of spectral violet, spectral blue and spectral red. Blue is

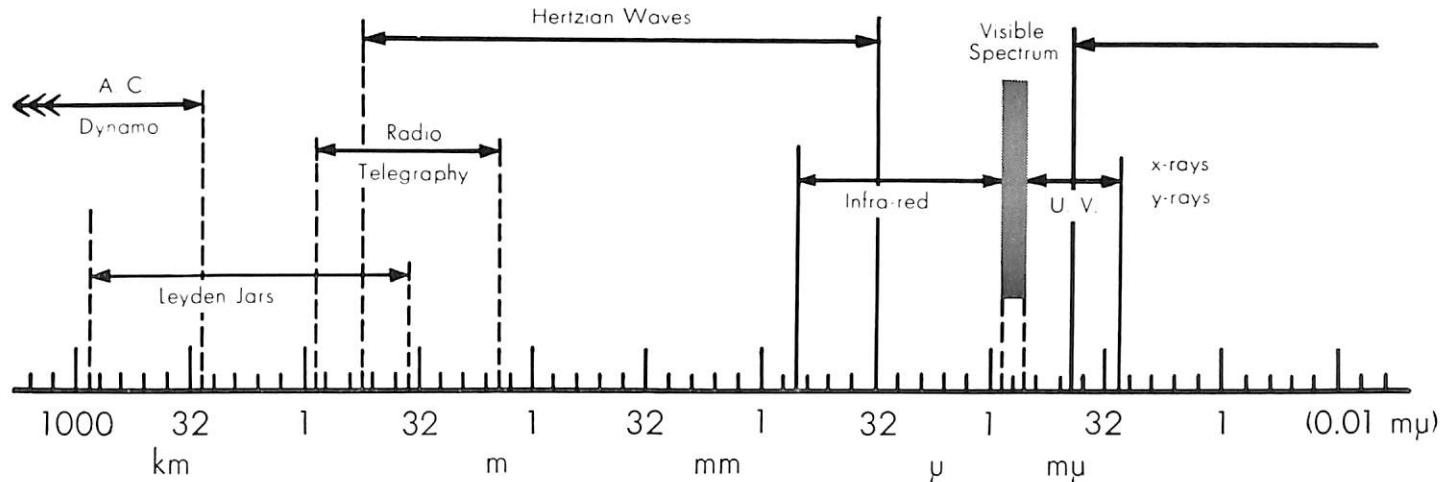


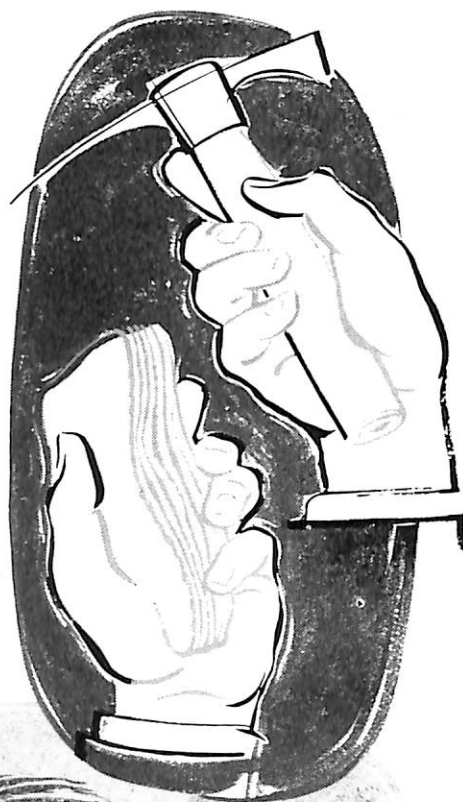
Fig. 2. Scale of electromagnetic waves (after Lebedew).

Black, White and Colors

If white light passes through a substance without spectral dispersion, then that substance is transparent and colorless (glass for instance). If all the light is reflected from a body, it looks white. But white light can also be absorbed in varying degrees. If a body absorbs all the white light falling on it, it appears black. If it absorbs only a part of the white light falling on it and reflects the remainder of the white light, then it appears as a grey of various shades according to the amounts reflected. Bodies have color if they absorb,

a mixture of spectral violet, spectral blue and spectral green. Moreover, colors in nature are almost always degraded by admixtures of black or white. To give an object any desired color we use substances known as dyes. Dyes are special chemical compounds which selectively absorb certain spectral colors and thus appear to the eye in the complementary colors to those absorbed. But it is interesting to observe that the white of the lily or birch bark is not caused by the presence of dyes but is due to a unique surface structure which reflects the whole of the spectrum.

LIVELY
PICTURES
FROM
SUBJECTS
DEAD
A HALF BILLION
YEARS



This sun fish lived sixty million years ago.

MY SUBJECTS ARE

Old Fossils

by George P. Spelvin
Sleepy Eye, Minn.

WHO COULD get excited about anything that has been dead for 500,000,000 years, anyway? Well, I could, for one, because I'd probably realize that you were speaking about a fossil trilobite—a truly remarkable creature. For I photograph old fossils and a fascinating hobby it is! Incidentally, fossils are found in gravel pits, old quarries, along lake shores where you can pick them up on field trips. Or, you can borrow them from museums or even purchase them from scientific supply houses. But, they are *not* available at the corner drug store!

Photographing fossils is capturing something of life as it was long before man appeared on earth. It is a trip to the remote past, when earth was young. A fossil sun fish, a *prescacara peali*, may be 60 million years old. The rare Bohemian *Peradoxides Cambriam*—that's a trilobite—actually lived some 500 million years ago!

Just look at her: A gleaming armored exo-skeleton, a well developed central nervous system and efficient appendages. A superb free-swimming vacuum cleaner of the sea! And now in her present state as a bit of two-toned brown limestone, almost immortal.

To capture this detail so that others may also appreciate it, I use my Leica IIIf body with the 135mm. Hektor lens on the Bellows Focusing Device with the Mirror Reflex Housing topped with the Wide Field Angular (45°) Focusing Magnifier. Plus-X film, plus two small spotlights and one flood complete the equipment. Or, you can get much the same results with just a little less convenience, with the Focalslide and suitable extension tubes.

I find it most convenient to photograph small objects of this type with a near-vertical camera position. Actually, I tilt the camera up just enough so that the tripod legs won't interfere with the lighting by casting an unwanted shadow across the specimen.

Photographing fossil specimens under these "ideal" conditions isn't difficult; yet, you couldn't make it an assembly line production without bothering to check focus or moving the lights. Not if you wanted results which would show the important features of each fossil to their best advantage.

In general, the basic lighting principles which apply to character portraiture can also be used for fossil specimens. One small spot is the main or key light. This light is usually placed at a low angle to the surface. Thus, its illumination skids off the specimen and reveals the texture of the surface as sharply as possible. Notice that I did not say that the light "bounces" off the surface; *skids* is the right term. In other words, you direct the main light at the subject much as you would skip a stone off the surface of a lake.

Another thing about positioning the main light: Aim it at the front end or top of the specimen. True, some fossils, such as corals and others, have no "front ends" and with some fossil worms it's hard to tell! But with trilobites or leaves, the main light should come from the front or top side so that the lighting looks like normal outdoor illumination.

Determining the placement of the main light is made easy by arbitrarily positioning the light. Then you turn the specimen while watching the image critically in the

ground glass. Once you find the best relative light-subject position, you can shift the camera and tripod to align the subject as desired. Naturally, it's easier and faster to move the small specimen to find the best lighting than to reposition the light repeatedly.

There's another excellent—really mandatory—reason for using the main light from the side of the specimen which will appear uppermost when you show the final picture. Let's consider the case of a single little bump in the center of an otherwise flat field. Lighted from above, the protrusion will appear normally as a raised portion of the subject. But lighted from below, this same area will appear as a depression or dent in the specimen if *the picture is viewed as though the light were coming from above*.

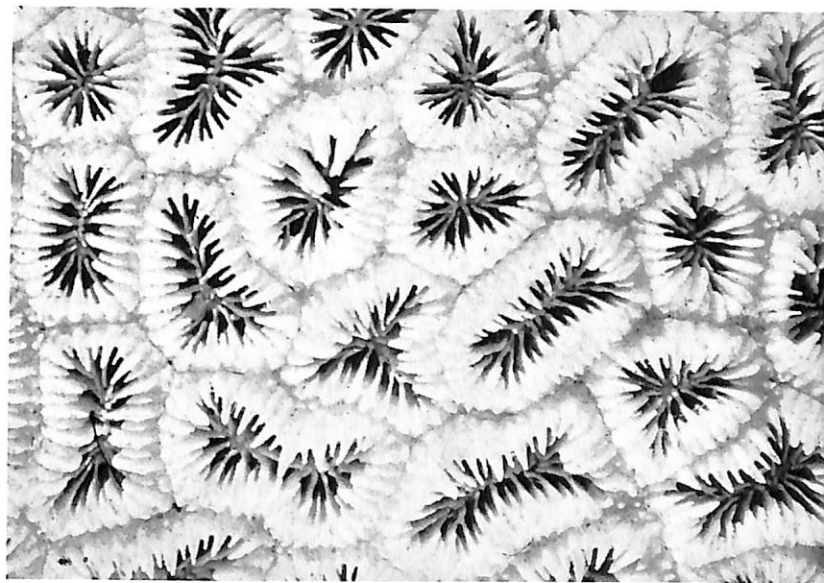
Demonstrate this to yourself by holding a photograph of a texture-lighted subject first right-side up and upside down. In the first case, for example, the "ribs" of a trilobite appear as true raised ribs. But rotate the picture 180° and the ribs now look like small valleys. Our minds are strongly conditioned by overhead or top illumination to the point where we get a complete reversal of perspective by simply turning the photograph upside down.

Remember, in this type of nature photography, we must see clearly *all* the contours and general outlines of the main features of the specimen. But, because fossils usually have various combinations of rounded surfaces, it is necessary, more often than not, to use a second small spotlight, such as a Dinky Inky, as a *supplementary* main light. Thus, on a curved or rounded surface, a single light will probably emphasize one portion of the curve more than it will the rest of that same line. So, you should place the additional light somewhere in the same area as the first light to pick up the rest of that curved line and "carry it around the corner." But, as in portraiture, there should be only one light which is really dominant. Accordingly, this second spot should be placed farther away from the subject so that its effect is somewhat weaker than the main light. After all, it wouldn't look natural to see twin sets of reflections bouncing off the rounded head of a trilobite any more than it does to see two pairs of eye catchlights in a portrait.

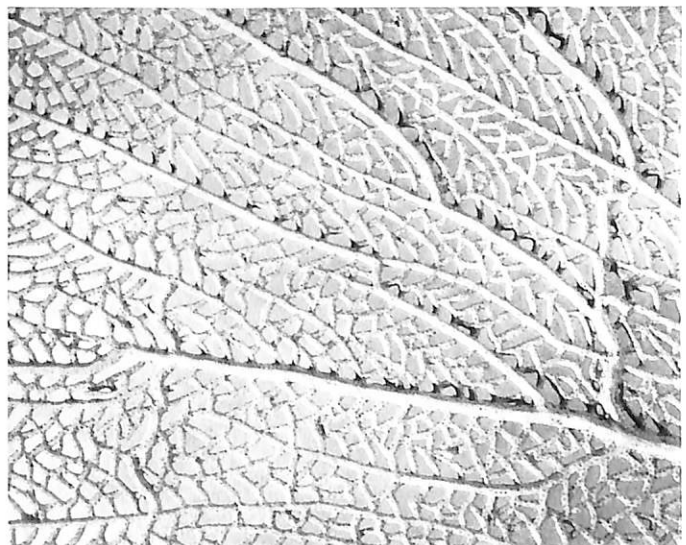
Now for the fill-in light, the flood. Since the secret of lighting quality is not only in positioning the lights correctly, but also in using a good lighting ratio (relative strengths of main light and fill). Don't overdo the amount of fill-in illumination. Remember, the end result is to produce a high-quality print with good contrast and plenty of middle tones. For color shots, the highlight-shadow ratio can go even higher. Projection in a darkened room means that a fairly great density range can be used without undue sacrifice of the tones at either end of the scale. So, the lighting ratio is adjusted to give a higher ratio between the main and the fill-in illumination than would be desirable if a print were to be the end photographic result. It's an easy matter to pivot the fill-in light on its stand with a free hand *while watching the ground-glass image of the subject* in the angular magnifier. Be sure that shadows caused by the main light (or lights) have readily dis-



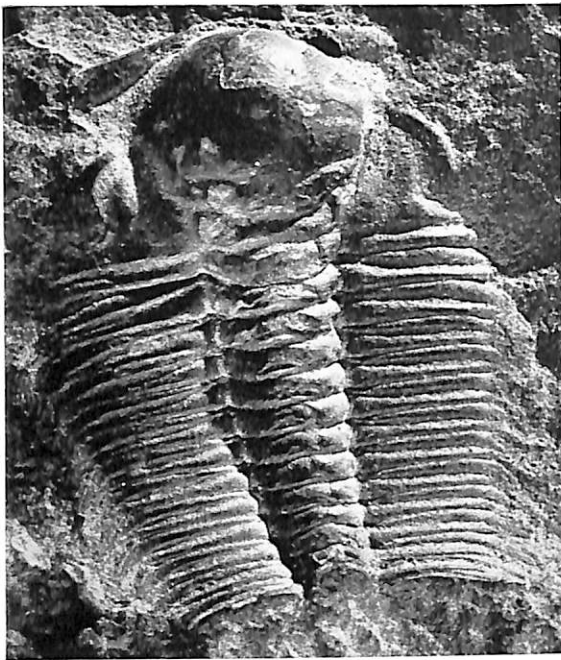
TURBINES have nothing on the Chambered Nautilus when it comes to modern design. Careful lighting captures its beauty.



RECENT BAHAMIAN CORAL poses for this close-up, suggests a bouquet of small flowers.



JOHNNY-COME-LATELY, as fossils go, this Gorgonia (fan coral) from the Bahamas makes a delicate pattern shot.



OLD-TIMER, even among fossils, is Peradoxides Cambrian. This Bohemian trilobite lived some 500,000,000 years ago.

cernable detail. "Luminous" might be an apt way to describe the shadow detail. Just don't overpower the effect of the main light by blasting in too much fill-in illumination.

No two subjects can be ideally lighted alike. The position and height of the main light will vary as will the degree of fill-in illumination. As a general guide, the smoother the fossil, the lower the main light and the weaker the fill should be. Conversely, for rough specimens, a somewhat greater amount of fill-in illumination is needed.

And then, just to make matters interesting, a particular fossil will throw all of these lighting recommendations into a cocked hat. For example, a graptolite colony, which are carbonized animal remains and look like chalk hieroglyphics scrawled on a blackboard, have no surface texture whatsoever. Obviously, there is no

FOSSIL FERN Alethopteris left its imprint in a specimen from Mazon Creek, Illinois. Texture lighting picks up delicate indentations.



need for the "skidding" spotlights. Instead, a single high flood aimed directly down at the specimen will provide the proper lighting, since, in this case, a difference in reflectivity between the fossil and the surrounding matrix is all we need. It helps to watch the ground-glass image while determining the best position for the light.

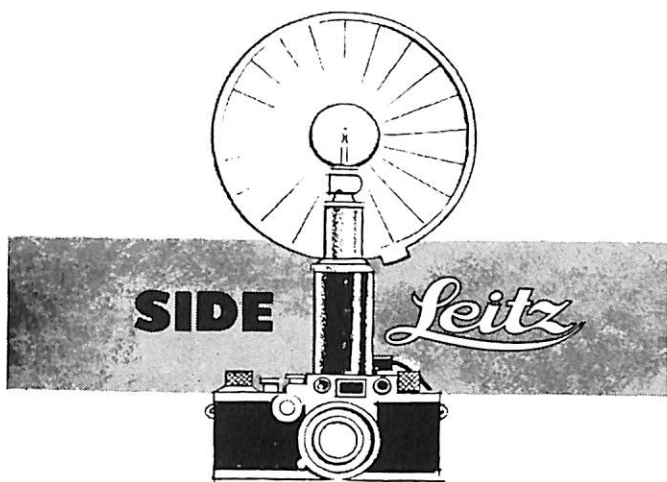
Did you notice that I specified *small* spotlights at the beginning of the equipment paragraph? Here's why: The fossils I photograph are fairly small objects far from the dinosaur or even the saber-toothed tiger in size. They are little rocks with the specimens seldom averaging over two or three inches. One diminutive trilobite was about one-eighth of an inch—the smallest species known! In this instance, I used my 50mm. Summicron lens on the Bellows Focusing Device to get a sufficiently large image.

If you use a fairly large diameter light source as the main light, and fairly close to the subject, the size of the highlight *reflection* of the light in the subject will be out of proportion to the size of the subject and possibly obscure some detail. This makes about as much sense as using an eight-foot search light as a delicate modeling light for a baby's portrait! For, you see, to use a normal size light close to a small object such as a fossil trilobite *has the effect of converting that light into a broad beam source*. And for a light, which should outline clearly, throw sharp, parallel shadows and have an edge-sparkling brilliance, a broad source isn't the tool for the job. The obvious solution, if you have only normal size lights and are interested in photographing small objects, is to use the lights farther away than usual from the subject. This will, in effect, reduce their size.

Exposure presents no problem. After the lighting is arranged, I take a reflected light reading with a Leica-Meter from a Kodak Neutral Test Card held just above the fossil. The gray side of this card has an 18% reflectance and is the "middle" gray any exposure meter thinks it sees when its owner makes a reading with it. To get the relatively great depth of field I need the these irregularly shaped rocks taken at fairly close distances, I usually set the diaphragm at $f/32$ —the minimum opening on the 135mm. Hektor. If it's a normal-to-light subject, the number of seconds required is then multiplied by the exposure factor found on the bed of the extension bellows. If a particular fossil specimen is on the darkish side—and many of them are—I then give about a 50% increase in the exposure.

Let me clarify one point: These pictures of fossils that I take and which illustrate this article are not "scientific" photographs in the true sense of the word. That is, a paleontologist could not very well use a photograph of an unusual fossil specimen unless, for example, it also included some measure of size comparison. Then, too, he probably would want a sequence of each specimen showing clearly all of its sides. Certainly he would never exclude portions of a fossil, a shell, or a coral, just to improve the composition pictorially!

Challenging, educational, subjects for salon nature competitions, colorful, and fascinating—that's the story of the old fossil's portrait, taken the easy way with Leica equipment.



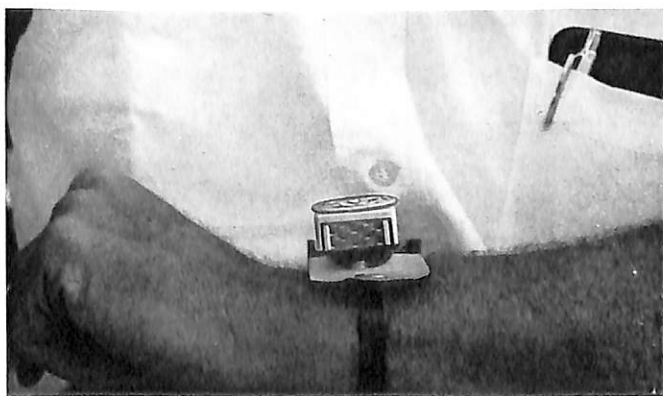
ANNOUNCING AN OUTSTANDING NEW FILM

... Until now, you have never been able to take advantage fully of the surpassing resolving power of your Leica lenses. Available films simply couldn't register all the fine detail your lenses produced. But now you are in for a revelation. A thin-emulsion film designed specifically for 35mm. cameras is now distributed in this country for the first time by E. Leitz, Inc. It is Adox film, made by the Dr. C. Schleussner Fotowerke, G.m.b.H., Germany, who have produced top-quality photo products for nearly 100 years.

The Adox pictures we have seen show a resolving power and sharpness at high enlargement that are nothing short of sensational. You can get Adox from your Leica dealer in three types—KB-14, (ASA 16 Daylight) KB-17 (ASA 32) and KB-121 (ASA 80). Prices are: 36 exposure roll, \$1.45; 50 foot roll in metal can, \$5.85.

In our next issue, we will have a complete rundown on Adox film for you, with all the details.

WRIST TWIST ... Walter Gierasch of Andover, Mass., writes: "The new Leica-Meter Model 2 is small enough to mount neatly on top of the Imarect Finder. But with the addition of a small watch strap or similar strap (I use one from a discarded shoe), you can wear it in its eveready case on your wrist. This is often handier than mounting your meter on the camera or carrying it on the shoulder strap of the camera case, particularly



when the camera is mounted on a tripod and you want to move about to take close-up readings of various parts of the scene being photographed."

PRESSING PROBLEM ... Our repair department tells us they often get lenses in for an overhaul when the lens is actually in perfect shape. It's generally a Summar, Summicron, or other lens that has rotating focusing and an infinity lock. The accompanying note says the lens binds when the owner tries to focus it. Now, in nearly every case, here is what's happening:

The photographer gets ready to take his picture. He presses the release on the infinity lock and begins to focus the lens. *And he keeps pressing down on the focusing lever while he focuses.* But he needn't and shouldn't! The only reason to press that lever is to release it from its locked position at infinity.

Once the lock is released, he should either grip the lever between his thumb and forefinger, or focus by rotating the knurled ring on the lens base. Continuing to press down on this lever puts pressure on one side of the lens mount. And naturally this makes the lens bind and work unevenly. Don't do it!

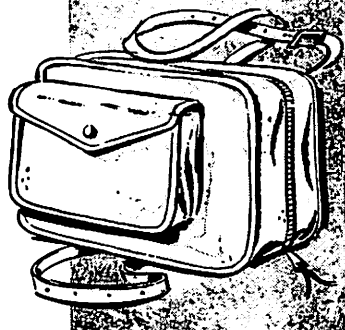
EASY WAY ... To remove bayonet adapters for screw-mounting lenses from your M 3, just tighten your screw-mounting lens a little more than usual in the adapter. Then, when you unscrew the lens, the adapter will turn with it and lens and adapter come out together. If you want to remove the lens from the adapter as well, rotate the lens counterclockwise as usual. The lens flange in the camera acts as a stop for the adapter and lets you continue to unscrew the lens easily.



WATCH FOR US ... A brand-new Leitz display booth is ready to welcome you at photo shows. Attractively made of red and gray painted pegboard, the booth's rear wall will carry huge blowups of outstanding Leica photographs as well as interesting Leica equipment mounted for your inspection. One feature is a giant model of the new Leica M 3. There'll be a display case full of Leica items for you to see and handle, and some of us on hand to explain how they can help you perfect your technique. You're always welcome to come in and talk cameras and pictures, or just to rest your "exhibition feet." So, come on in and say "hello" when you spot the gray-and-red Leica booth at your next local show.

THE

Gadget Bag



YOU'RE INVITED . . . Submit your favorite Leica photos, black-and-white or color for possible publication in **LEICA PHOTOGRAPHY**. There are no restrictions on subject matter—it's photo quality and how you have handled your subject matter that count. The only specifications we make are that your pictures be taken with a Leica camera and Leica lens, and that you submit the black-and-whites in 8" x 10" size, preferably but not necessarily on glossy paper. And be prepared to get a signed release from anyone who may appear recognizably in your shots.

Payment for black-and-white is \$15.00 per picture for one-time use, \$25.00 for outright purchase of the negative. For color transparencies, the rate is \$25.00 for one-time use, \$50.00 for outright purchase.

What's more we'd also like to see any illustrated articles on Leica photography that you might like to submit. Maybe you have been doing something photographically exciting with your Leica. Maybe you have added a twist to an old technique, or developed a new one, or solved a photographic problem with your Leica and/or one of its accessories. If so, we'd like the chance to share your experience with other Leica users.

Just send your article or article idea, along with the illustrations (black-and-white only) that will illustrate it, to the Managing Editor. Payment for articles is \$35.00 per printed page, on acceptance. Sorry, we cannot use articles illustrated in color.

NEW CUSTOM DARKROOM . . . Specialty of the house is custom developing and printing at the recently opened Modernage Custom Darkrooms, Inc., 480 Lexington Avenue, New York 17, N. Y. The organization offers to nonprofessionals for the first time, the same services and handling it formerly extended only to professionals.

Among the features of the new service, according to Modernage president, Ralph Baum, are: inspection development of all negatives; custom cropping to your order; professional contact proofs for editing and filing, including "oversize" contacts (small enlargements of

all negatives printed together on one sheet); custom enlargements, dodged or burned in as needed or specified; spotting of all prints.

LEICA USERS IN THE NEWS . . . It's been prize-time for a number of Leica users since our last issue. For instance, Leica photographer Martin Leifer of Forest Hills, N. Y. took first prize in a contest sponsored by CUE magazine. Leifer's shot showed a prime example of subway "art"—a poster with a woman's portrait to which an anonymous artist had added a mustache and goatee. Even in the dim subway, Leifer got his prize-winner, hand-held, f/2 at 1/10th.

News photographer, Richmond Crawford, Jr. of Richmond (Va.) Newspapers, Inc. took two of four prizes offered for photographs of the theatrical production "The Common Glory." Crawford's Leica shots won one first place and one second place in competition against 119 entries.

Another Forest Hills, N. Y. man, Frank D. Scharf, slipped his Leica into his briefcase as he left for work one hot day last July. No special reason, just seemed like a good idea.

Before he had even reached the subway station, he saw an accident in which a woman had been struck by a bus. Out came the Leica, and Mr. Scharf took some dramatic spot news pictures. Two were used on the front page of THE NEW YORK DAILY NEWS for July 20.

TWENTY YEARS AGO IN "LEICA PHOTOGRAPHY"

. . . LEICA PHOTOGRAPHY bore the NRA symbol . . . A Leica user had designed a bookplate which included a crest featuring a Leica, a crossed clinical thermometer and hypodermic syringe, a mortar and pestle, and a skull wearing a stethoscope . . . A newly designed panorama head for the Leica was offered as an accessory . . . The price of the Model B Weston Leicameter (when steak was 30¢ a pound) was \$27.75. Today's Model 2 Leica-Meter, much smaller and even more efficient costs only \$24.00—a bargain, indeed . . . LEICA PHOTOGRAPHY went from 8 pages to 12 . . . Mention was made that magazines devoted to the Leica were being published in Germany, France, Holland—and even Japan . . . An exhibit of early Leicas, accessories and outstanding photographs was being held in Boston, Mass. to celebrate the Leica's 10th anniversary.

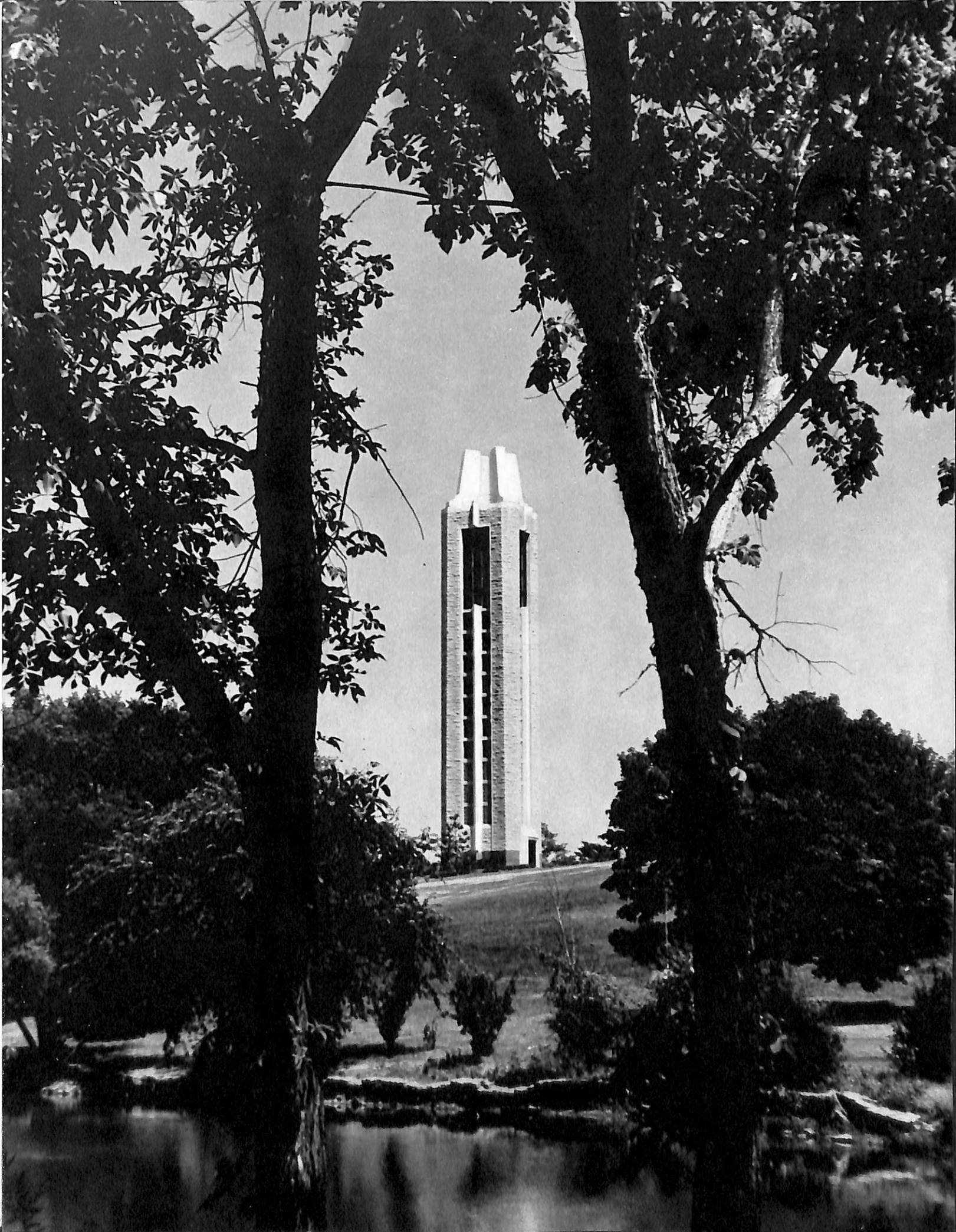
GRAVURE SECTION

University of Kansas Campanile. Leica M 3, Adox KB-14 film, 50mm. Summicron, f/5.6 at 1/50th, with K2 filter. George L. Smith, Lawrence, Kansas.

Pintail. Leica IIIf, Plus-X, 135mm. Hektor, f/5.6 at 1/1000th. Frank A. Dudek, Schuyler, Nebraska.

East River Skyline, Manhattan. Leica IIIf, Plus-X, 50mm. Summicron, f/4 at 1/25th. Ben Ross, Brooklyn, New York.

Tina. Leica M 3, Adox KB-17 film, 50mm. Summicron, f/4 at 1/200th. Eugene C. Anderegg, Ridgewood, New Jersey.











LEICA GOES TO College

by Richard Huppertz
Flushing, N. Y.

"CAMPUS LEITZ"
pose for LIFE-like self-portrait.
Front to back:
Dick Gilcreast, Author Dick Huppertz,
Charles Eichel.
Summaron 35mm.
at f/8, 1 sec. on Plus-X.

WILLIAMS CAMPUS
in winter takes on the look of
a Grandma Moses painting
in this aerial shot by Gilcreast.
Leica IIIc, Summar 50mm.,
f/11 at 1/200th on Plus-X.



THE "CAMPUS LEITZ" PUT NEW LIFE INTO STEREOTYPED COLLEGE PHOTOGRAPHY

AN English colonel, Ephriam Williams Jr., and the unknown marksman who killed him were, in a sense, the co-founders of Williams College. Some two months previous to his death, the colonel had made his will, leaving most of his estate to establish a free school in West Hoosic, Massachusetts, providing its name should be changed to Williamstown.

Although the name of the town was changed, it was not until 1791 that the doors of the free school opened. Two years later, the trustees took out a charter for a college, and Williams College was born. The college, surrounded by the Berkshire Mountains in the north-western corner of Massachusetts, has had a history that could fill the pages of more than one book.

Campus Pictures Needed Modernizing

When we were freshmen at Williams, we could remember looking through old yearbooks dating back to the early nineteenth century and seeing there the dim reproductions of the well posed photographs of that

era. Later college publications accomplished the same thing but with better technical results. The same stereotyped photography is common in the publications of many colleges and universities.

In our freshman year, only one of my group was lucky enough to have a Leica. And he used it almost daily. It found its way to football games, to classrooms, to fraternity parties, and into the college theatre. His work was just the attempt of a student to record an experience as he lived it—the experience of going through college. The professional college photographers lugged their large press cameras to the same places, and restrictions in the theatre forced them to use available light, which they found was not sufficient for their equipment. The size of their gear hindered them when shooting in classrooms or at social functions. They did come back to their publications with a collection of pictures, but they were static and affected-looking.



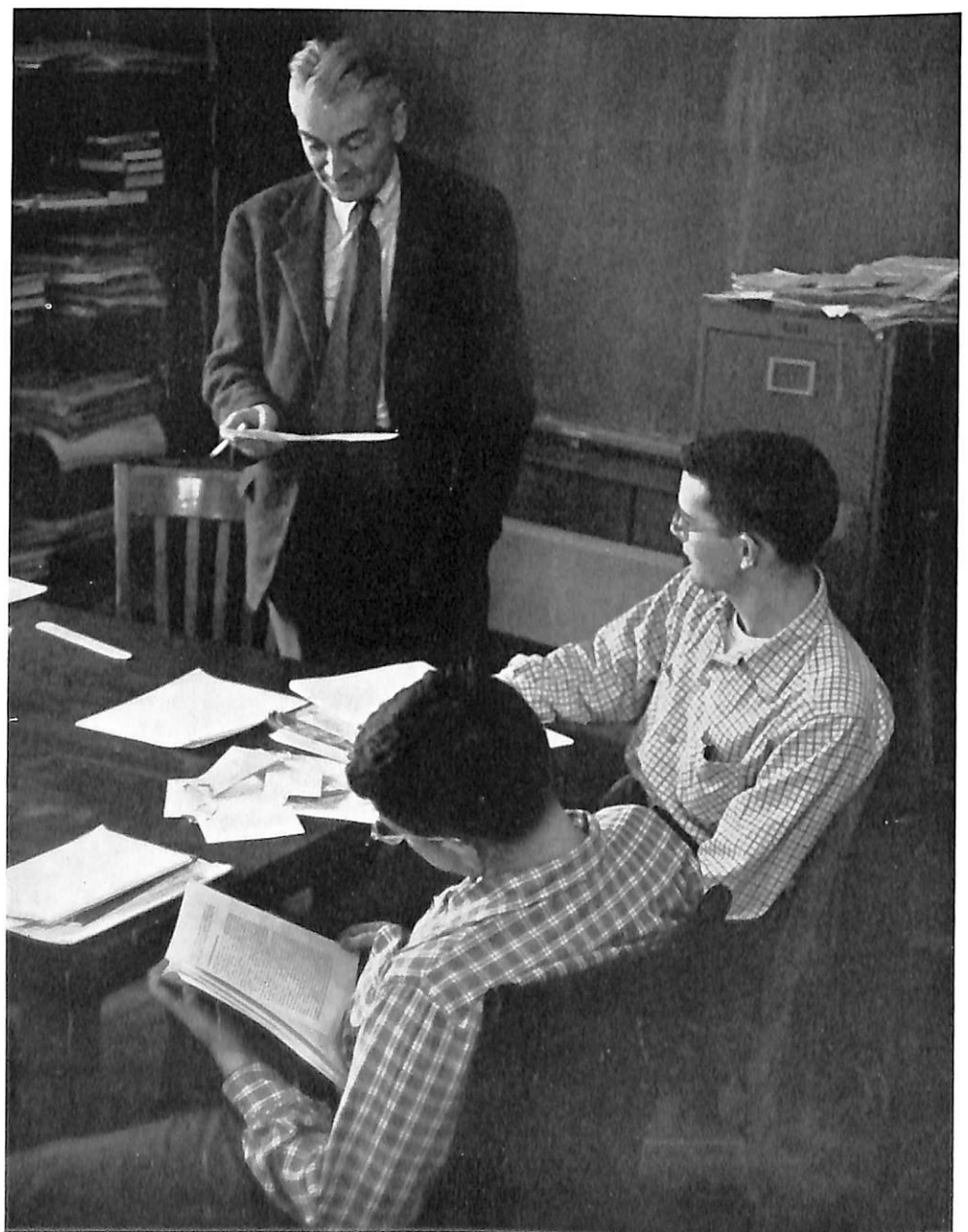
(Top) AN EYE FOR TELLING DETAIL saw this picture in a cheering football crowd. Taken by Eichel on a IIIf with Elmar 90mm., f/6.3 at 1/100th.

(Above) SENSITIVE PORTRAIT by Huppertz shows a little spectator at a football game. "Campus Leitz" recognize that sports events offer more than action shots alone. IIIf, 90mm. Elmar, f/8 at 1/1000th.

HEART OF COLLEGE LIFE, relationship between students and teachers, is captured naturally and well by Huppertz. IIIf, Summicron, f/ at 1/30th.



PEAK ACTION was caught by Eichel's 90mm. Elmar at f/4 at 1/500th.



The student with the Leica enlarged some of his work to the sizes submitted by the professional, getting prints which were hard to distinguish from those taken with the larger cameras. When he showed them to the campus publications, the reaction was instantaneous. They were clamoring for his coverage of campus life almost overnight!

The "Campus Leitz" Blaze On

Two more students came by Leicas the following year, and after a short meeting of the three, the unique group known as the "Campus Leitz" (Campus Lights) was formed. Now with three Leicas and a bona fide organization we were set to branch out to the four corners of the campus! Dick Gilcreast, the original Leica pioneer, specialized in sports and campus activity photographs, using his IIIc in the daily routine of Williams life. I used my IIIf to cover the activities in the college theatre along with general human interest



THE FEELING OF SKIING—crisp sun and snow, rushing wind, the hiss of the skis — is caught nicely by Gilcreast. IIIc, Summitar 50mm., f/5.6 at 1/1000th.

photography. The last of the "Lights," Charles Eichel, used his IIIf in a variety of places, generally in conjunction with one of the other members. Our techniques varied with the assignment, but our equipment was the same. We used Plus-X film for all monochrome work, including reproduction of paintings for the college art museum. Using the newly equipped college darkroom, we made good use of the Focomat and other Leitz equipment. We tried a variety of developers with the single type of film we used, centering around Microdol for general purposes. By pooling our lenses, we could draw upon a larger range of equipment than any of the group individually owned.

By just three students who kept their Leicas as handy as their texts and slide rules, the college activities were finally being pictured as living events as seen by the undergraduates. Nearly every photograph in the 1954 edition of the college yearbook was the work of one of our three Leicas. Hiding the Leica behind a notebook in the classroom, shooting from the waistline by "guess" framing, and use of the new Summicron for available light work became standard practice. The comment, "But we didn't see you photograph it!", was a customary reaction among those who saw prints of events they had attended.

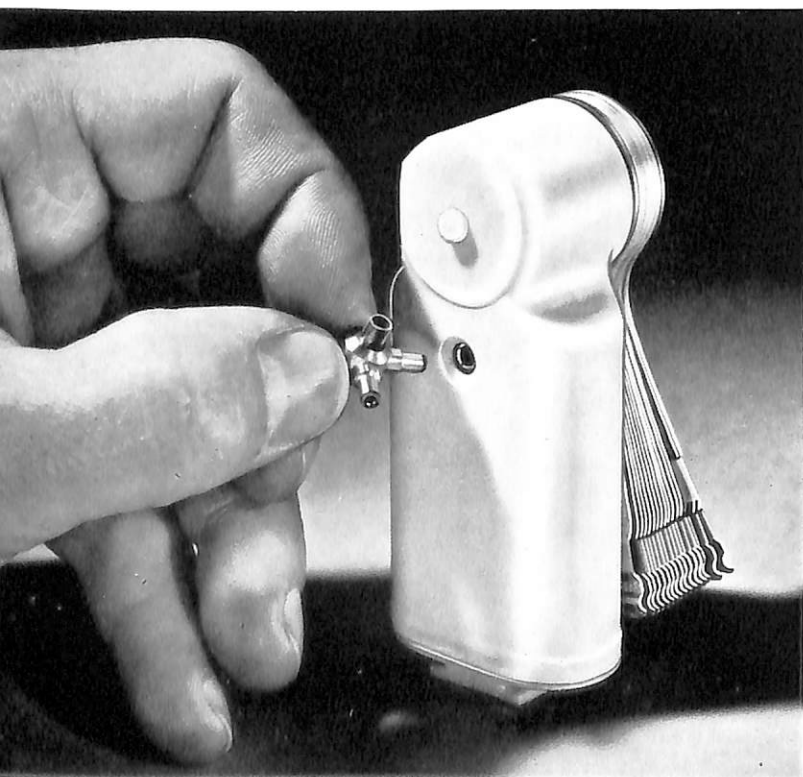
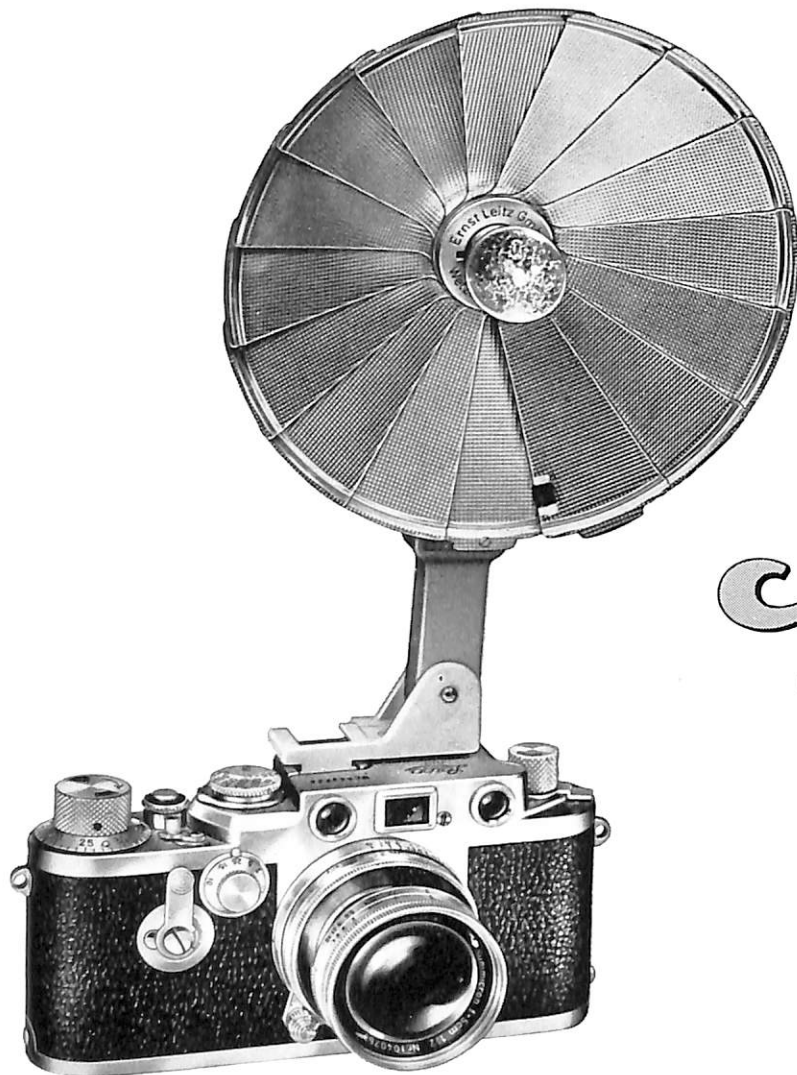


COLLEGE THEATER production of "Patience" produced this well-composed shot by Huppertz. Selective focus subdues background yet maintains composition. IIIf, Summicron f/2.8 at 1/25th.

The "Leitz" have now been recognized on the campus. And although the present members will graduate, a small active group of interested Leica users shall remain to interpret their college years on 35mm. film. We hope that the students of other colleges and universities may benefit from our experience and submit some of their personal Leica work to campus publications. If their success even approaches the reception ours got, then it will be a worthwhile project. What's more, the value of a good personal record of his college days will be worth a great deal to any college undergraduate. We know this from the many requests for copies of our collections that came from nostalgic seniors.

EXCITEMENT and atmosphere of a football rally torchlight procession were caught by Huppertz with a IIIf and Summicron 50 mm., f/2 at 1/20th.





SMALL as tots' "jacks", the Multiple Flash Plug connects extension flash units in parallel to the main "Chico" on the camera.

"WHICH hand?", said Editor Brooks. He held out two closed fists, palm down, the way you play guessing games.

"Right", I said.

"Right it is", he said. "Meet 'Chico'!" He opened the fist, and I was looking at the smallest, most efficient little flash gun I've ever seen. It was the new Leitz "Chico" unit for bayonet-base bulbs, complete with reflector, battery-capacitor circuit, and hidden built-in test lamp. And small enough to hide in a closed fist! John had made his point.

chico

THE BRIGHTEST FELLOW IN HIS CLASS

by Kenneth Poli

Editor's Note: The new "Chico" supplements but does not replace the CEYOO flash unit.

"Chico", with its reflector folded for carrying, is only 3½ inches long. Battery and all, it weighs only 4 ounces. Yet it fires as many units as you need, in perfect synchronization, for multiple flash work.

For lightness, toughness, and complete freedom from corrosion, the body and case of the "Chico" are of Nylon. The famous Leitz folding reflector has been especially redesigned for the "Chico", since bulbs are held horizontally in the socket, rather than vertically as in the CEYOO unit.

Works On Many Cameras

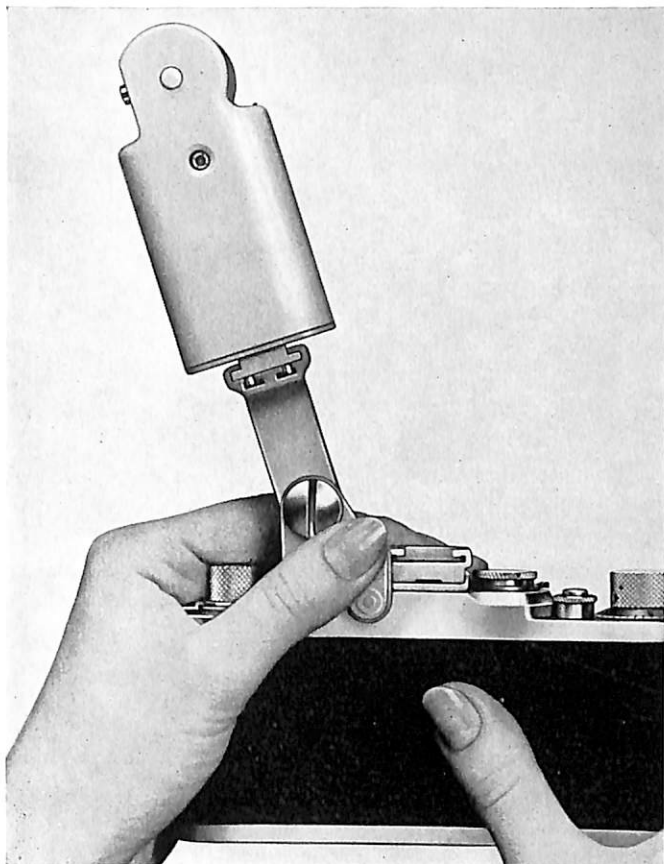
"Chico" was designed as a super-compact lighting outfit, not only for all synchronized Leicas, but also for many cameras of other makes.

There's a 17-inch connecting cord to hook the "Chico" to the synchronizer sockets of the "I" series Leicas and a special one for use with the M 3. If you want to use your "Chico" on other cameras, you can—on any that have a Continental-type (P-C) connection to the shutter and a Leica-type accessory shoe.

Adjustable Holders for Varied Lighting

There are two adjustable holders which permit you to pivot your "Chico" from side to side. This helps you to avoid the flat lighting that comes from keeping the flash unit centered on the camera.

One holder fits all synchronized Leicas and most other cameras with a Leica-type accessory shoe. A special holder, specifically designed for the IIf and IIf is internally wired and connects directly to the synchronizer socket of these models. When you use it, you need no connecting cord at all between your camera and flash unit!



NO CONNECTING CORD is needed when you use the "Chico" with its special internally wired Adjustable Holder on Leicas IIIf and IIIIf.

Multiple Flash

One of the nicest things I found about the "Chico" is that you can carry a multiple-light setup with you easily because the units are so tiny. Each comes complete in a compact plastic case for easy carrying and packing. You can stow three or four in one end of your gadget bag safe from bangs and scratches, and hardly know they're there.

You need a complete "Chico" unit with battery for each remote lamp you plan to use, plus a Multiple Flash Plug and 6 foot extension cord for each unit except the last.

Circuit-Testing Lamp

A handy new feature of the "Chico" is the test lamp that's built right into the "works" of the unit. It flashes through the translucent case, yet is invisible and out of the way when you don't need it. When you do want it, it's always there, always ready.

With the test lamp you can check whether or not a particular bulb and its connections in the reflector socket are good. You can also check the operation of the camera synchronizer and the flash unit connections to it.

The battery-capacitor circuit of the "Chico" means that a battery only half the size of your finger will give you ample, unfailing power for up to a year without replacement.

Easy To Use

The special Adjustable Holder which connects directly to the Leicas IIIf and IIIIf makes the "Chico" one of the easiest-to-use flash units I've seen. All you

do is to slip your unit into the holder, then slip the holder into the accessory shoe on the IIIf or IIIIf, pressing home the connecting socket on it that fits the synchronizer socket of the camera. Open the reflector, and you're ready to go!

For multiple use, you just press either of the two female studs on the Multiple Flash Plug into the socket on the back of the unit. Then connect the male end of the extension cord to the other female stud. The female end of the extension cord attaches to the back of the "remote" "Chico" unit when you use two units. When you use three, you put a Multiple Flash Plug into the second unit and connect both extension cords to it. And just repeat this for each additional unit.

The male socket on the Multiple Flash Plug accepts the Connecting Cord which you need in all cases except with the special holder for the IIIf and IIIIf.

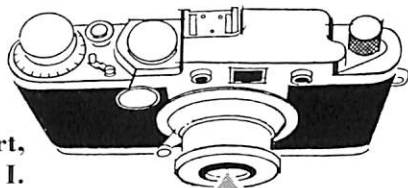
Changing or inserting a battery takes only seconds. Just pull down firmly on the foot of the unit (or holder) while holding onto the case. The working parts will slide out. Slip the battery into position with the end marked "+" pointing up and put the "works" back in the case. When you remove a battery, tip the bottom part out of the holder first. This avoids catching the lip of the battery case on the contact in the top of the "Chico."

You can see that into one flyweight unit, Leitz designers have packed all the features any photographer needs in his flash equipment—plus several that no other unit has. They have made "Chico" the brightest fellow in his class!



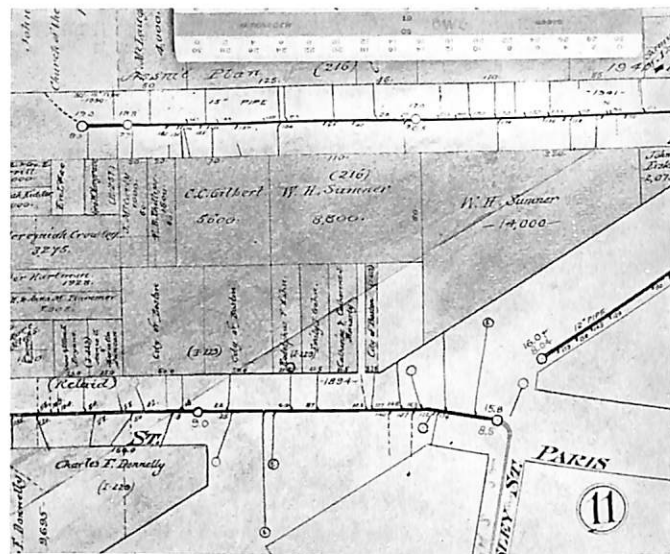
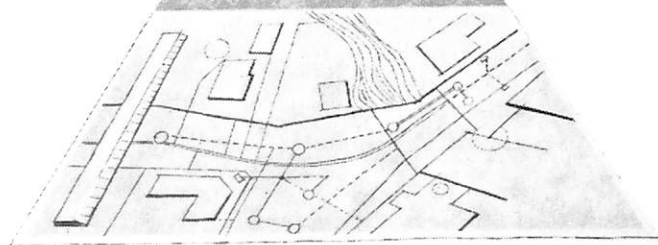
"CHICO" fits snugly in compact plastic case. Spare compartment holds Multiple Flash Plug or other small accessory.

"HOW high are the electric wires crossing our property?" my client asked me. Instinctively I reached in my file and took out a photograph. I quickly set my dividers to the distance between two pole rungs and laid it off six times. "Eighteen feet at the pole," I said. Then with the dividers set at a window height, I laid them off twice with a little left over. "Twelve feet at the house."



by Basil W. Gilbert,
Providence, R. I.

LEICA Remembers WHEN THE SURVEYOR FORGETS



A PHOTOGRAPH saves time and eliminates errors and omissions.

"LIKE A TRUSTED EMPLOYEE,"
THIS SURVEYOR'S LEICA
SAVES UP TO 97%
OF HIS WORKING TIME

After hanging up the phone, I breathed a sigh of relief, and congratulated myself on having had the foresight to use my Leica in my work. It had saved me over two hundred miles traveling and most of a work-day, not to mention the goodwill of my client. For, without that photograph, I would have had to revisit the site at my own expense to measure the height of those wires. I had forgotten to do it when I surveyed the property.

The Leica and its accessories are admirably suited to land surveying. A typical survey involves (1) copying records and securing data about the site to be surveyed, (2) doing the field work, and (3) drawing the plan. The Leica cannot draw plans, but it helps a lot in the first two stages of the survey. It saves time in copying data, eliminates many possible sources of error, and supplies information which may have been overlooked.

How I Put My Leica To Work

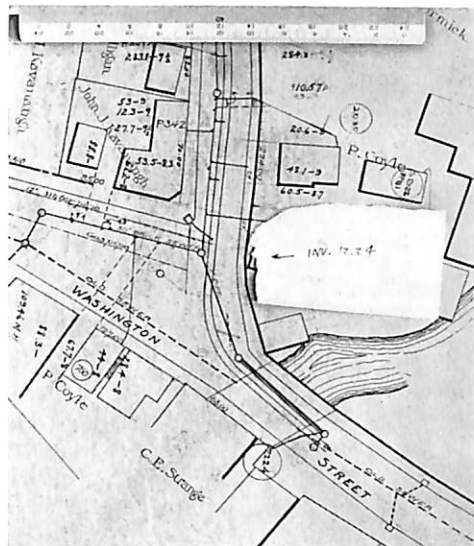
Usually I first visit the site and take three or four pictures of the property from different angles. For this purpose, I find that the Summaron 35mm. lens is ideal. From a point on the opposite side of the street, I can include the entire property in the Summaron's wide angle of view. And its amazing depth of field keeps every detail needle-sharp.

Since this type of picture has no special speed requirements, I set the aperture at $f/8$ for maximum sharpness. Exposure is according to a meter reading — short enough, even in dull weather, for hand-held shots.

I keep the distance setting on the Summaron locked at infinity, since its tremendous depth of field keeps all the important details sharp at that setting. So, using my Leica becomes very simple—no focusing—no aperture variation—only the exposure setting. My mind is free of photographic worries; I can concentrate on the engineering problems. At the Tax Assessor's office, I put my BOOWU reproduction equipment to work copying plans. As with the Summaron, I keep my Elmar 50mm. lens set at $f/8$. This allows enough depth of field for variations in the smoothness of a plan. Many plans are bound in books, and it is next to impossible to get the plan in a flat plane without removing it from the book — a practice which is often frowned upon. I have copied plans which bulged over an inch; they came out perfectly.

BOOWU Saves 29 Out Of 30 Minutes' Work

At the City Engineer's Office, I copy plans of street lines, sewers, and storm drains. At the Water Department, gas company, electric company, and telephone company, I photograph data about these utilities.



MISSING INFORMATION can be inserted.



EVEN NARROW STREETS are no problem. The Summaron 35 mm covers the entire property.

These plans are often in widely separated places. The ease with which the BOOWU is set up proves its worth as a portable reproduction device. Officials who keep these records are invariably impressed with the efficiency and simplicity of the BOOWU. For instance, a typical plan if traced, would require 20 to 30 minutes' work. The BOOWU can be attached to the camera, set up, and the exposure made all in less than a minute!

My "Portable Memory" Pays Off

Since the data I need for a survey are often scattered around the city, I appreciate the compactness of Leica equipment. In a case smaller than an average brief case, I have arranged compartments for the Leica camera with Imarect Finder permanently attached, the Summaron 35mm. lens, Elmar 50mm. lens, Elmar 90mm. lens, the BOOWU equipment, exposure meter,

extra film cassettes, filters, sunshades, and folders and papers for three or four jobs. And there's room to spare!

Although I occasionally use 8"x10" prints, 5"x7"s are usually large enough to show all details clearly and sharply. I could enlarge the plan copies to a predetermined scale, but I find that a simpler method is to place an engineer's scale on the plan when I copy it. This gives me a permanent graphic scale which is independent of the size of the enlargement. Any distance can be quickly determined with a pair of dividers.

To say merely that the Leica is an aid to the surveyor is an understatement. It is like a trusted employee. What's more, it never makes a mistake or forgets. It makes my job easier; it saves time; it eliminates errors; and it provides me with a memory when I can't trust my own. What more could a surveyor ask?

MANY ITEMS can be easily checked for accuracy and completeness by photos. Note signs, signal light, police phone — even manholes.



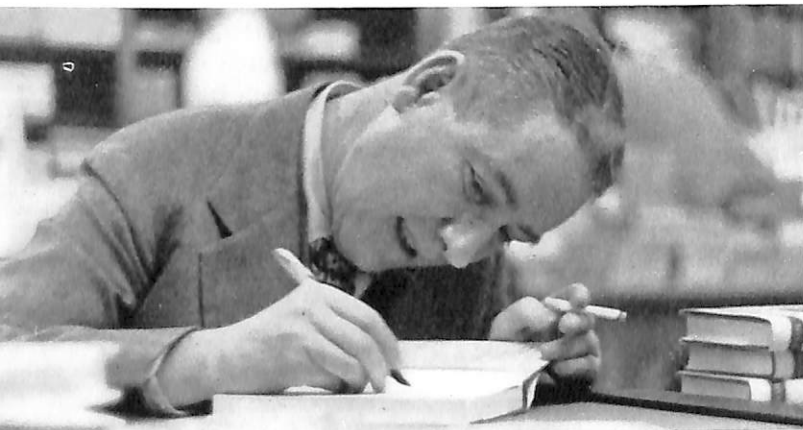


by Ralph Morrissey
Nashville
Tennessee

I HUNT

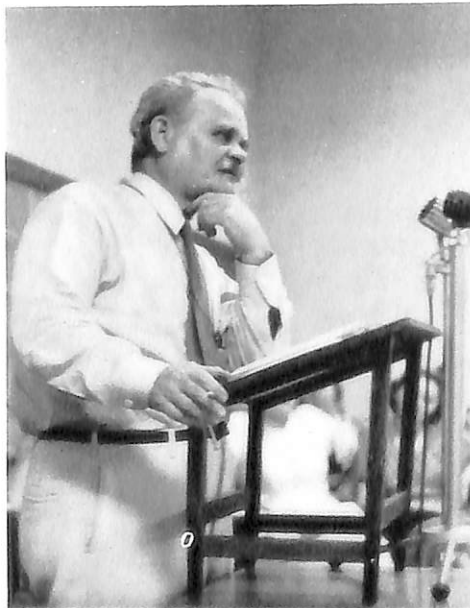


This Editor Got Tired of Run-of-the-Mill Pictures, So He Picked Up His Leica . . .



OGDEN NASH, America's "Comic Poet Laureate." Author of many books of satiric poetry. Co-author of musical comedy "One Touch of Venus."

ROBERT P. TRISTRAM COFFIN, a candid shot taken at a Peabody College lecture. Poet, novelist, essayist, biographer, professor and lecturer, Coffin won the Pulitzer Prize in 1936 for his volume of poems, "Strange Holiness."



AS Book Review Editor of THE NASHVILLE TENNESSEAN I have been stalking literary celebrities for nearly eight years, and seldom have I come back empty-handed from a photographic safari, thanks to my friendly, efficient Leica.

Three isn't a crowd when you take your Leica along on an interview. It is such an unobtrusive little instrument it immediately puts even the most camera-shy author at ease and lets good solid conversation flow uninterrupted. Under such relaxed circumstances, you get natural, casual pictures which capture easily and unerringly the essence of each diverse personality. For example, the portrait of Mr. T. S. Stribling was a truly candid shot made as he was thoughtfully answering a question during our interview.

I first started using the Leica in my newspaper work when I became dissatisfied with the dull, stereotyped photographs of authors furnished by publishers for use in book reviews and literary articles. Believing that pictures (or "art" in journalistic parlance) should be an integral, exciting part of stories, I became more selective in adding illustrations to my file.

Nashville, "the Athens of the South," is an educational center, and many writers come here to teach or lecture. Accompanied by my Leica, I began seeking them out for stories to use in my Sunday literary column, "Under the Green Lamp," in which copy and art are now closely integrated.

My camera goes along, too, when I attend out-of-town literary gatherings, and I make many additional photographs to bring back to add to my stockpile.

Since newspapermen are always fighting deadlines, it is vitally necessary to simplify technique. Particularly is this true in photography. There just is no time to be a perfectionist, an experimenter with gadgets, gammas, and darkroom miracles.

I like to do it the easy, natural way and accordingly prefer existing light, indoors or out, which gives a rounded softness, a dimensional quality to the portrait. This method gives me greater freedom for action and assures a more relaxed and natural subject. Many pictures can be taken in rapid succession, assuring a variety from which to choose for best composition, mood or expression. I seldom use a tripod as it slows up the

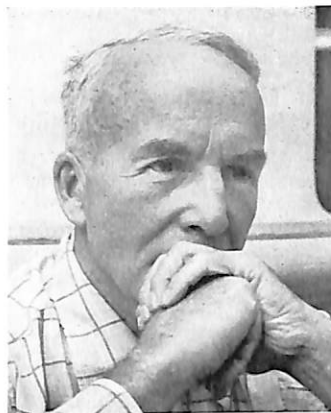
procedure and detracts from the informal approach. Even indoors it is usually possible to get enough light by placing my subject near a window. Fast lenses and slow exposures make good pictures possible.

In outdoor portraits, I prefer open shade to strong, direct sunlight which casts unwanted shadows and so creates too great a contrast to be satisfactorily reproduced.

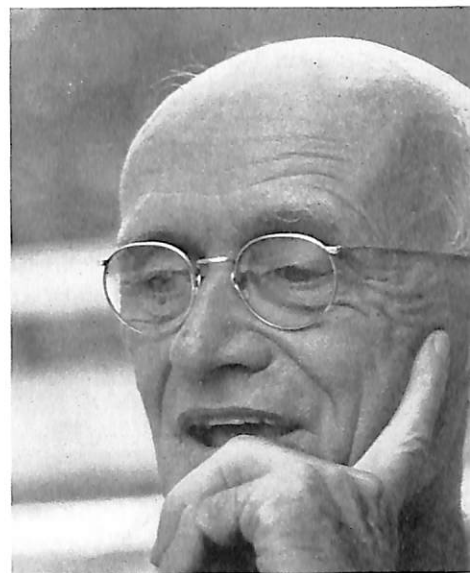
My favorite lenses are the 50mm. Elmar and Summitar and the 90 mm. Elmar. A wonderfully plastic quality is imparted to a portrait when these are used practically wide open. The background fades away, and the head stands out in impressive relief.

Where light is poor and many different persons are to be photographed (such as in a crowded hotel lobby), flash must be used. The new synchronized flash developed for the Leica IIIf is so small and handy, I can carry it in my pocket when not in use. For better modeling, I hold the flash gun slightly to one side rather than to have it on the camera.

A medium fast panchromatic film, such as Plus-X, and a fine-grain developer, such as Panthermic 777,



ARCHIBALD MacLEISH, twice winner of Pulitzer Prize in poetry — in 1932 and 1953 for "Collected Poems." Mr. MacLeish has also served as Librarian of Congress and Assistant Secretary of State.



T. S. STRIBLING, novelist, winner of Pulitzer Prize for "The Store," one of trilogy on the South. "The Forge" and "Unfinished Cathedral" are the other two books in the series.



MICKEY SPILLANE and JAMES JONES, The Bad Boys of Modern Letters. Spillane: Creator of Mike Hammer, most blood-thirsty private eye in the business.

Jones: Author of "From Here to Eternity," novel of life in the regular Army. "Winner of National Book Award, 1951.



MARGUERITE HIGGINS, newspaper columnist and author of "War in Korea, the Report of a Woman Combat Correspondent."

fit my needs. For convenience and economy, I buy film in 100 foot rolls and use Leica cassettes.

Average film development time is 10 to 11 minutes in Panthermic 777 at 70 degrees. A chrome alum hardening stop bath for 4 minutes is used, followed by 3 minutes in a rapid fixing bath. Film is washed for some 20 to 30 minutes and dried with a viscose sponge. Prints are made on Kodabromide, developed in Dektol.

It is a great pleasure to take pictures of authors. In the first place most of them are decidedly photogenic. In the second, they are such good conversationalists. Then, too, since many own Leicas themselves, they make very cooperative sitters.

Among other literary folks not pictured who have sat to my IIIc and IIIf are William Faulkner, Paul Gallico, Pearl Buck, John Mason Brown, Louis Bromfield, Jesse Stuart, Ilka Chase, Lucius Beebe, Anya Seton, H. E. Bates, Leland Stowe, and Henry Steele Commager.

GEORGES SIMENON, prolific French novelist, now a resident of the United States. Many of his novels deal with the exploits of Inspector Maigret, expert crime solver.



BACKSTAGE before curtain time, the musicians' bleeps, bloopers, and trills mixed with drumming footsteps. The urgent banter of show business filtered into the dressing room of Yul Brynner, star of "The King and I."

Brynner, bronzed and near-naked for his role of the 19th century Siamese monarch, sat yogi-fashion in a canvas chair and scowled into the mirror. Completely absorbed, he daubed dark grease paint around his eyes.

On his cluttered dressing table sat a Leica. On a tree rack in the corner was his camera bag, his other Leica and what seemed to be all the lenses, filters, meters and range finders ever invented. Brynner had taken up photography.



LEICA Personalities

YUL BRYNNER

THE BOX

"The story of the picture is the small mirror
... the moment is focused there ...
everything else fades in tenseness
before the curtain goes up."

by Phillip M. Swatek, Cincinnati, Ohio

An intense, energetic fellow, the 39-year-old actor takes things up differently than most people. All of his hobbies, so to speak, make money—a fact of which he is proud because of the good-enough-to-be-paid status it gives him.

It has always been that way with him. He took up the guitar at four, and it put food into his stomach when he was a struggling young actor in Paris. He played the bistros there and sang folk songs. He later took up jai ali, as a professional. Then skiing. He became a skiing instructor. Now he is part owner of a water skiing lodge in the Adirondacks.

Photography is his latest interest. In the fall of 1953, someone gave him a camera. He took a few pictures and observed the results with thundering indifference. The challenge was clear, and Brynner answered it only a week before he was to go to Mexico on vacation.

He planned the week in which he was to become a photographer very carefully. Mornings he studied all the books he could find on the subject. Afternoons, those free of matinees, he called on many of New York's top photographers.

Because he was so deeply interested, the photographers were delighted to talk to him and help him.

Brynner tried all their cameras listened to their advice, and then equipped himself with a brace of Leicas and all the accessories.

In Mexico he shot an incredible amount of film — and the pictures, his first, were good enough to sell.

In the first three months, Brynner took some 2500 pictures—many of his young son Rocky. The actor carries hundreds of pictures around with him while playing the "road," in addition to much picture-making paraphernalia.

Explaining his success in photography, Brynner says, "Any moment has a climax. I wait for that climax, that instant you feel yourself a part of the scene in front of you. Then I take the picture."



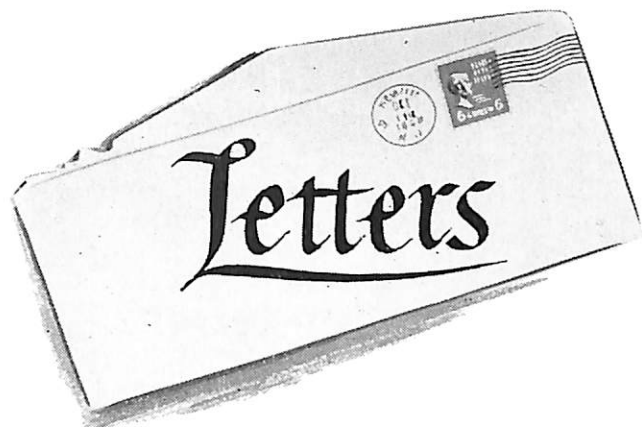
Actually, he has had to "think" in terms of pictures before. He was a television director before "The King" came along, and he developed plenty of ideas on telling stories with pictures. Then, of course, his sense of theatre makes it natural for him to focus on the dramatic essence of any scene.

Brynner is himself rather dramatic. Born on Sakhalin Island in the north of Japan, of a Romany Gypsy mother and a Mongolian father, Brynner went to France for schooling at the age of 12. He ran away, joined a circus and became an acrobat, a career which ended with one fall. He suffered forty-seven fractures.

He joined his first theatre troupe in 1934; later toured America with Michael Chekhov's company, playing Fabian in "Twelfth Night." He made his Broadway debut in 1946 opposite Mary Martin in "Lute Song."

"The King and I" will be on the road for some time to come, but Brynner expects to take time out this fall to play the Egyptian ruler in Cecil B. DeMille's "Ten Commandments."

But, whichever king he happens to be, you can be sure Yul Brynner, will have a pair of Leicas dangling in front of him most of the time.



We hope to print a group of your letters in each issue. As a starter, we are reprinting some opinions we have received about the new format of LEICA PHOTOGRAPHY. Reactions were mixed.

We'll be pleased to hear from you pro or con on your opinion of the magazine, or on any other aspect of Leica photography.

SOME DON'T LIKE IT...

Sirs: The Summer issue of LEICA PHOTOGRAPHY is a stinker in my opinion and in the opinion of those of our customers who looked at it. Surely you can do better.

Hoosier Photo Supplies Inc.
Indianapolis, Ind.

Sirs: I have read LEICA PHOTOGRAPHY for several years with a great deal of pleasure and interest. I am sorry to say that the last few issues have in no way been up to your standard. For the first time I have found something with the Leica name that was not of first quality...If the return of ads to the magazine would help — please do it.

Thomas C. Ridgway, Jr.
Los Angeles, Calif.

SOME DO...

Sirs: Thank you for wonderful new issue of the magazine. Enjoyed every bit of it — and especially the article in re: head hunters — as well as photos.

Ruben Menendez
Miami, Fla.

Sirs: We have three Leicas in the family which are registered with you, and we have enjoyed no end the Leica News which you send out periodically and we want to take this opportunity to let you know they are appreciated....

J. W. Stevenson
San Marino, California

Sirs: ...we think LEICA PHOTOGRAPHY is the best magazine of its kind that we have seen, and hope that you can continue to expand it while maintaining your high level of excellence....

Wayne N. Volk
Madison, Wisconsin

Sirs: I for one would be willing to pay a subscription for it (LEICA PHOTOGRAPHY) if necessary...It improves with age and experience and I have received it from the time it was a four page mimeographed piece. I wish I had saved it from the beginning. I gave the entire stack to a new Leica fan some years ago and I'm trying desperately to get them back....

Ken Breen
Charlotte, N. C.

Sirs: This is to congratulate you upon the stunning appearance of the new format for LEICA PHOTOGRAPHY magazine. Since the early 1930's, I have owned and used the Leica and now have two IIIIfs and numerous accessories. The Leica magazine is a fine way to keep the Leica fans up-to-date on the latest in Leica news. Congratulations! And best wishes for your continued success. I have begun to have my LEICA PHOTOGRAPHY magazines bound for my bookshelf, and proudly show them to my friends.

Wm. Edwin Booth
Richmond, Va.

AND OUR TASTE IN PICTURES...!

Sirs: Having just finished your Summer 1954 issue I feel a note is in order. You people manufacture a superb photographic instrument, without any doubt. However, you publish pictures that in no way point up the possibilities of your fine equipment. The gravure section by Mr. Woolley from Louisiana is really sad and his picture "How Leica Solved the Problem" on page 30 is really miserable....In his gravure section prints you have blurred, contrasty pictures, very grainy and completely lacking in middle tones. Let's face the facts and admit that for tops in poor quality (or no quality) we turn to page 30. Give the good picture makers a break and show something worthy of your fine equipment.

Frank Wards
Bronx, New York

Sirs: ...Thought you might like to know that I am getting "fan mail" as a result of the pictures you ran in the summer issue. I have gotten cards and letters from different parts of the country saying they liked the pix....

A. E. Woolley, Jr.
Baton Rouge, Louisiana

Remember, your letters are a big help to us in bringing you the kind of magazine you want. Send us not only your opinions, but your ideas, your Leica photographs and your experiences with the Leica as well.



SNAP ACTION of automobile races calls for a camera that goes into action instantly to catch the peak of dramatic moments.

HOW *Leica* SOLVED THE PROBLEM

by Charles Yerkow, Whitestone, New York

WHEN you are called upon to shoot pictures of an auto race you begin to understand and appreciate the values inherent in a dependable, compact precision camera. You are not concerned over the fact that your Leica belongs in the miniature class because you know you'll get the same, if not better, results as the "big equipment" boys. What you are concerned with is freedom of movement—and here the Leica can't be equalled.

February 1954 saw the last of the old famed track at Daytona Beach, Florida. This track is now officially closed, a new and more modern one to be built nearby. The rickety grandstand will be left to the wind and rain and sun and sand. Here, years ago, Sir Malcolm Campbell set a world's speed record in his "bluebird." Motorcycles, stock cars, foreign sports cars, and special jobs made a bid here for fame. I felt pictures of its last few remaining days in which the NASCAR races were held was warranted.

Track rules and common sense prohibit photographers from venturing too close to the south and north corners. The two straightaways, one paved on the landside and one the smooth sand of the beachside, do not offer much in the way of dramatic shots. For these reasons, most cameramen take to high spots such as specially erected platforms at the south and north ends, from which both normal and telephoto lenses can do a fine job.

Right here the advantages of a small camera showed. You had to climb straight up a ladder to reach your perch. The "big equipment" boys were often heard cursing their bags and boxes. But, the Leica was never a problem—never hindering, always ready.

Saturday was the day before the last race. I took the south end, making my choice by the southerly wind. When the cars rounded the curve, the billowing dust went north—no place for a cameraman. Here, at the beginning of the "modified stock cars" run, the contestants are bunched together, engines screaming, tires squealing a futile protest, fenders and bodies grinding and crashing, everybody trying to get into the lead and hold his position. With a bright sun and Plus-X film, medium yellow filter and lens shade, the Leica fires merrily at 1/200th and f/8.

The best shots usually show up immediately after the start of the race, at the corners where drivers try to take the lead. Someone tries just a wee bit too hard, and a roll-over calls for a camera that's ready to go into action instantly.

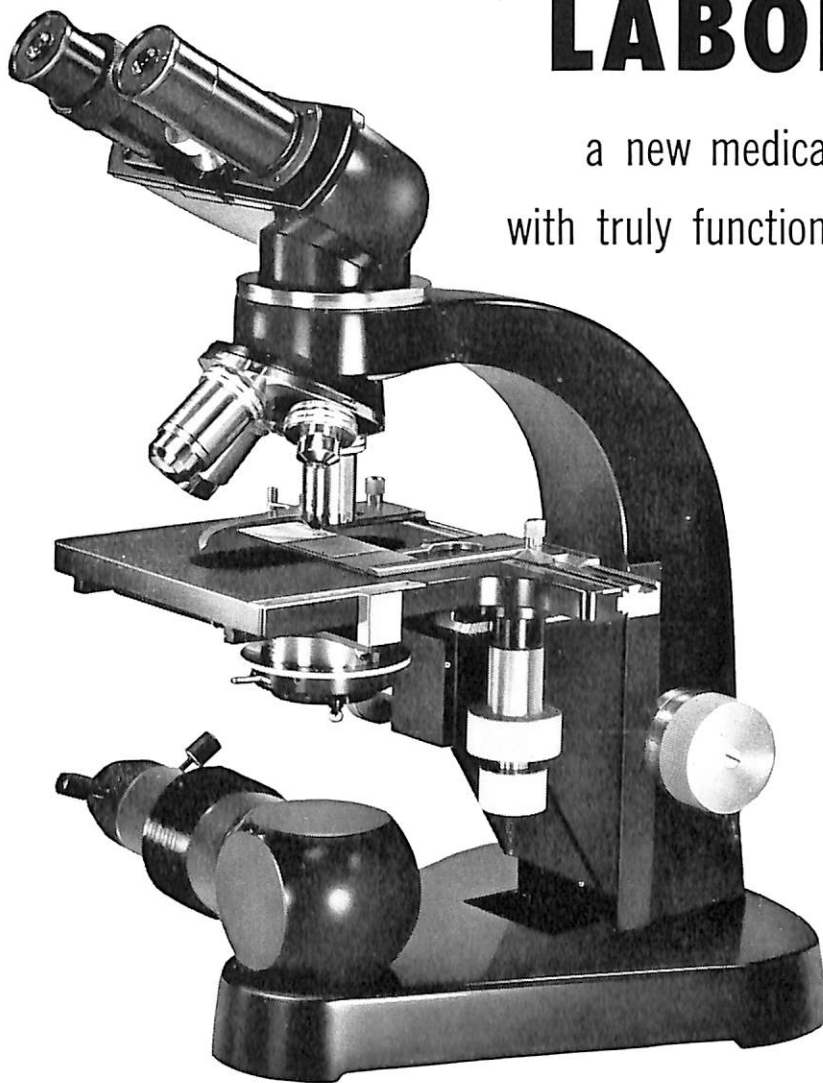
After the cars string out chances decrease—unless, again, somebody makes that bid for the lead. This also happens on curves or on straightaways.

My race pictures were taken with a IIIc Leica and f/2 Summitar, using Plus-X film and medium yellow filter. Film was developed by time and temperature in Microdol.

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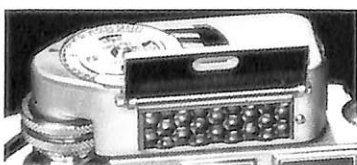


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